

# BEACH BOYS STOMP

## 36

APRIL 1983

*Rock'n' Roll City*

Featuring **MIKE LOVE**  
OF THE BEACH BOYS™

**DEAN TORRENCE**  
OF JAN AND DEAN

With Special Guest Stars  
The Beach Boys  
Paul Revere & The Raiders  
The Ripchords  
The Association

Includes One Dolby™ Cassette

12 More Rock'n'Roll  
Recordings  
California Dreamin'  
The Loner  
Wild Thing  
Lightning Strikes  
Sinsinibo, With A Kiss  
Walk, Don't Run  
The Locomotion  
Baby, I'm  
A Fire  
Do You Know What  
I Mean  
Her Boyfriend's Back

FISCHL MUSIC  
Cat. No. 31-3005



## BEACH BOYS STOMP - APRIL 1983

22 Avondale Road,  
Wealdstone, Middlesex,  
HA3 7RE England

## STAFF ('Our Team')

## EDITOR

Mike Grant

## DIRECTION/SUBSCRIPTIONS SEC.

Ann-Michelle Bowerman  
"Tanglewood", 19 Meadway,  
Esher, Surrey, KT10 9HE

## CONTRIBUTOR

Andrew Doe (AGD)

## INFORMATION OFFICER

Trevor Childs  
38 Perry Street,  
Maidstone,  
Kent, ME14 2RP

## TREASURER

Roy Gudge

## PRESIDENT

Andrew Bainborough

SUBSCRIPTION RATES  
(per six issues)

United Kingdom £4  
Europe/USA £6 (\$12)\*  
Australasia/  
Far East £7 (\$14)\*  
\* includes airmail

All IMO's, postal orders  
and cheques made payable  
to BEACH BOYS STOMP

## EDITORIAL

At the time of going to print, Carl's single What You Do To Me has not been released yet, and CBS don't have any information to give us either!

The New Standard (24th February 1983) featured a rather distressing article concerning Brian entitled 'Beach Boy in Kidnap Riddle'. Apparently Brian's 'live-in' girlfriend claimed he had been kidnapped and locked up in a mental home. Whilst, due to his poor mental state of health he has been (and probably still is) in psychiatric care, the article itself made his situation sound quite frightening, but somewhat unbelievable. AGD has since endeavoured to unravel this mystery and sheds some light into it on page 12.

On a lighter note, Mike Love and Dean Torrence and guests' ROCK N' ROLL CITY cassette has been released in the USA and Mike (Grant) reviews this on page 5. I haven't stopped playing California Dreaming, it's just great!

Channel 4's programme The Tube featured the group playing a little of Help Me Rhonda from the Knebworth concert.

The only back issues available now are a few 32's, 34 and 35. (75p each).

The Convention on 17th September at Harrow Leisure Centre is being organised by Roy and Mike (with a little help from the rest of us!) and information on that will be available in the next couple of issues.

Finally, many thanks for all the letters we receive, but if you do want answers etc. please don't forget to enclose S.A.E.

ANN

## IN THIS ISSUE

RECORD NEWS.....	3
STOMP 35 POLL.....	4
HUMOROUS ALBUM TRACK LISTINGS.....	4
ROCK N' ROLL CITY REVIEW.....	5
MAYBE NOT SO CUTE AFTER ALL.....	6
CARL WILSON COMPETITION RESULTS.....	7
BEACH BOYS - UK TOURS.....	8
AL, I'D LIKE TO HAVE A SOLO ALBUM FROM YOU.....	9
BRIAN WILSON - WHAT'S GOING ON?.....	12
JAN & DEAN - THEIR 25TH ANNIVERSARY - THEIR STORY.....	13
YOUNGBLOOD REVIEWS.....	14
ADVERTS.....	18
NEWS.....	19

DONT FORGET CONVENTION DATE IS NOW 17th SEPTEMBER.

## RECORD NEWS

Carl Wilson's single What You Do To Me/Time (Caribou No. CRBA3046) has yet to be released.

Incidentally, anyone who would like a copy of his first album which has now been deleted can obtain it from HMV, Oxford St., London for £2.99 as a Dutch import.

As promised in STOMP 34 the following is a list of Jan & Dean albums available in Japan. I thought, originally, that most Jan & Dean albums were still available in Japan, but I was wrong. However, the importer who obtained this list has added some surf/drag related albums that are also available in Japan. (I also have a copy of the list of Ventures LPs, anyone who wants a copy just drop me a line enclosing a S.A.E.).

The distributor is KING (JAPAN) and the values are in Yen.

JAN & DEAN		Value
K25P 4047	Dead Mans Curve O.S.T.	2500
K25P 151	Greatest Hits	2500
K22P 171	Surf City and Other Swingin' Cities	2200
K22P 172	Ride The Wild Surf	2200
K22P 173	Take Linda Surfin'	2200
K22P 231	Command Performance	2200
K22P 232	Golden Hits	2200
K22P 233	Dead Man's Curve	2200

## VARIOUS ARTISTS

K18P 143/4	Various incl. Beach Boys/J&D/Ventures etc. - Golden Summer	3600
K22P 174	Fantastic Baggys - Tell Em I'm Surfin'	2200
K22P 175	The T Bones - Boss Drag	2200
K22P 176	Markets - Surfing Scene	2200
K22P 177	Sandals - The Endless Summer	2200
K22P 178	Richie Allen - Surfers Guide	2200
K22P 179	De-Fenders - The Big Ones	2200
K22P 235	The T Bones - Boss Drag The Beach	2200
K18P 229/30	Various - Ventures/J&D etc. - Golden Summer '82	3600

I'm afraid I don't have any track listings or further details on the above albums. I assume the GOLDEN SUMMER compilation is the same as the USA one issued in 1976 (United Artists UA-LA 627-1-12) and apparently GOLDEN SUMMER '82 is a Japanese compilation.

The following is a list of the various artists compilation on EMI-TOSHIBA that I missed out in STOMP 34:

ECS-91028	Various - Surfin' and Hot Rod Best 20	2800?
Beach Boys - Surfin'	USA/Dick Dale - Misirlou/The Honeys - Surfin' Down the Swanee River/Beach Boys - Catch A Wave/Dick Dale - King of Surf Guitar/City Surfers - Beach Ball/Beach Boys - Hawaii/The Honeys - Pray For Surf/Dick Dale - The Wedge/Beach Boys - Be True To Your School/Beach Boys - I Get Around/Dick Dale - The Scavenger/City Surfers - Powder Puff/Superstocks - Hot Rod City/The Knights - Hot Rod High/Shut Down Douglas - Flash Falcon/Beach Boys - Little Honda/Dick Dale - Night Rider/Susan Lynne - Don't Drag No More/The Survivors - Pamela Jean.	

Ingemar Gustavsson answered my query on the Japanese SUPERSTOCKS re-issues. Apparently the two LPs were only issued as a limited addition on a Semi-Legal deal. Both are now deleted which is a great pity. Thanks to Ingemar for supplying the information. Whilst on the subject of Semi-Legal records (Bootlegs). Stewart Hodge recently wrote to me with details of a limited addition Italian LP he'd bought called CALIFORNIA EASTER ALBUM

by various artists (mostly San Francisco bands). It contains two tracks from the Beach Boys jam with the Grateful Dead at Fillmore East - April 27th 1971 - Searchin' and There's A Riot in Cell Block No.9, the quality of these is pretty good. I have no details of a source for this album, but it's worth keeping an eye open for it.

In STOMP 30 I listed all the (then) currently available US reissues. I recently saw five of those in the HMV Shop, Oxford St. They are: FRIENDS - SN 16157, LIVE IN LONDON (BEACH BOYS 69) - SN 16134, 20/20 - SN 16155, SMILEY SMILE - N16158 and WILD HONEY - N 16159. All were priced at £6.49 and all had the complete original tracks.

Finally a note of some UK deletions. LA(Light Album)has recently been deleted (KTSA has already been deleted) and on the 31st March the following three EMI issues will be deleted: (both on record and cassette) SURFIN' SAFARI, CONCERT (on the Green Light Label) and the compilation GIRLS ON THE BEACH. Copies of SUNFLOWER reissue on Embassy are now turning up in deletion racks, the album is still available but is now on Nice Price with same sleeve but a new series number 32000. SURF'S UP has also been renumbered.

TREVOR CHILDS

### STOMP 35 POLL

As there was so little response to this poll I don't feel it is a very good example of STOMP subscribers' favourite groups/artists other than The Beach Boys. The only ones to actually get more than one vote were:

1. Beatles (miles in front of any others)
2. Carole King )
3. America ) these two got three votes each

The following got two votes each: Van Morrison, Bob Dylan, Fleetwood Mac, Rolling Stones, Abba, Doors, John Lennon, Bruce Springsteen, Creedence Clearwater Revival, Monkees, Neil Diamond, Billy Joel, Daryl Hall and John Oates. Other votes for were: Squeeze, Human League, David Bowie, Ronettes, Little Feat and the Dixie Cups, Supertramp, Phil Collins and the Alan Parsons Project amongst many others.

Winner of Adrian's All Summer Long single was LOUISE FRANKLIN from Bristol.

NOW FOR SOMETHING MUCH EASIER; I want you all to send in your SIX favourite songs from Carl's YOUNGBLOOD album in order. The lucky winner taken out of the bag will receive a souvenir backstage pass donated by Adrian Baker.

MIKE

### HUMOROUS ALBUM TRACK LISTINGS

THE BEACH BOYS GARDENING ALBUM - TURF'S UP by DAVE WOODHAM:

Side one: Won't Grow Near the Water	Side two: Feel Flowers
Long Promised Rose	Looking at Two Marrows
Rake a Load of Your Peat	A Day in the Life of a Tree
Diseased Galls	Dill I Dry
Students Demonstrating Thyme (based on Rot in Seed Box 9)	Turf's Up

SOME ARE DAMES AND SOME ARE KNIGHTS - by JON MELTON:

Side one: Serf on Safari	Side two: Palace Aides Pike
Catch a Knave	Here Comes the Knight
Do You Wanna Lance	Pet Zounds
This Castle of Mine	Endless Armoury
Got to Know the Yeoman	Joust Once in My Life

### ROCK N' ROLL CITY REVIEW

ROCK N' ROLL CITY (Radio Shack no. 51-3009) - Mike Love & Dean Torrence and guests.

Side one: Lightning Strikes - Mike & Dean, Walk Away René - Association, The Letter - Mike, The Loco-motion - Mike, Sealed With a Kiss - Bruce & Terry, Sugar Shack - Mike.

Side two: 96 Tears - Paul Revere and the Raiders, California Dreaming - Beach Boys, Baby Talk - Dean, Wild Thing - Dean, Da Doo Ron Ron - Mike, Her Boyfriend's Back - Mike & Dean (cassette only issue). Produced by Daryl Dragon except where stated.

The difficulty when listening to new versions of old songs is that if you didn't like them originally, then you probably still won't like them. Or if you did like the songs then you probably think the originals can't be beat. I am familiar with the all of the original songs and will list who had the original hits after the titles.

Lightning Strikes (Lou Christie) - Adrian had a version of this out in 1982 and he can be heard prominently on the high falsetto on the chorus, Dean Torrence is hardly audible on this but it's a suitable opener.

Walk Away René (The Left Banke) - The original Association (minus the late Brian Cole) sing on this and its a fine version of a song that was also a hit for the Four Tops. The group have lost none of their vocal abilities over the years. Produced by Curt Becher.

The Letter (Box Tops) - Organ and harmonica intro lead into a solo Mike Love vocal but the song only comes to life on the chorus when the backing vocals come in.

The Loco-motion (Little Eva) - Mike on lead again with Adrian's distinctive vocals clearly heard. An almost funky rhythm track and neat vocals, make this an interesting arrangement of the Goffin-King classic.

Sealed With A Kiss (Brian Hyland) - Nice intro. but a disappointing and uninspired lead vocal from Bruce which fails to capture the original summer sound of the song. Not sure where Terry Melcher is apart from producing it. Even though it is beginning to grow on me with more plays, this cut desperately needs the harmonies that are lacking.

Sugar Shack (Jimmy Gilmer) - Daryl Dragon's keyboards bubbling all over the place make this the most interesting song on the first side, some delicate guitar work and nice backing vocals. Mike's lead on this works really well for me.

96 Tears (Question Mark and the Mysterians) - Produced by Paul Revere who has reformed The Raiders who made some great singles in the 60s like Good Thing, Kicks, Hungry and Him or Me. Unfortunately their original lead singer Mark Lindsay is not back with them, but it's a pretty good rendition of the 60s Garage Band sound, with the familiar organ riffs.

California Dreaming (Mamas & Papas) - At last a new Beach Boys track, the first since the KTSA album and its a really strong version of a song that suits them very well. Carl and Al's lead vocals are just great and the backing vocals quite superb. This cut is undoubtedly the highlight of the whole set and makes the whole project worthwhile. Produced by Bruce Johnston, Terry Melcher and Al Jardine.

Baby Talk (Jan & Dean) - Dean's lively version of the 1959 J&D's US top ten hit is his best effort on this collection and I'm sure all Jan & Dean fans will love it.

Wild Thing (Troggs) - I'll bet Dean Torrence had a lot of fun doing this humorous remake of the Troggs 1966 biggie, but we mustn't forget what Reg Presley did to Good Vibrations.

Da Doo Ron Ron (Crystals) - Produced by Adrian Baker. This has all Adrian's usual trademarks with layers of vocals and a beat which makes it the only cut on the tape that you can actually dance to. It's always a problem covering Spector classics as both The Honeycombs and Mike Love's versions of Be My Baby will testify. Da Doo Ron Ron is one of the strongest and most commercial cuts here.

Her Boyfriend's Back (The Angels) - The only real Mike & Dean duet on the tape. The duo do seem to work very well together and their enthusiasm for the whole project shows through nowhere better than on this closing track.

To sum up ROCK N' ROLL CITY, it's a collection of songs obviously aimed at nostalgia buffs, which most of us are, just by being Beach Boys fans. If you are looking for something new and relevant then look elsewhere. But if you just want to hear interesting remakes of some old pop classics then you will get a lot of pleasure from ROCK N' ROLL CITY, and it sounds great in the car.

For those interested in obtaining a copy through STOMP, drop me a postcard and if there is enough interest I will try and do some sort of bulk order through Radio Shack/Tandy.

MIKE

### MAYBE NOT SO CUTE AFTER ALL...

#### ECSTASY - Honeys

In many ways, this is a very difficult review to pen: one, I can hardly claim to be objective about ECSTASY, having invested a fair degree of time and effort in pushing the Lp to the readership of STOMP... and two, it's not a review anyway, because - contrary to popular belief - I haven't actually seen a finished album yet, much less heard one. No, the following impressions are gleaned from a stack of rough mixes which clattered through the mail box earlier last week (thanx Harold), and which I've since listened to intently, trying to (a) sort out which tracks are closest to completion and (b) collate my thoughts into a form which won't come across as an unabashed rave.

That's right, rave. In short, this is a rather fine set of songs, with two or three outstanding cuts and no 100% clunkers (though I do have one or two general reservations, of which more anon), a fact to which I confess myself pleasantly surprised. After all, ten years is (as I so sagely observed in the last STOMP) a long time between albums and it might not have escaped the readers notice that I had a less than high opinion of Marilyn & Diane's vocal abilities over the years. Well, whether due to studio wizardry or the mellowing of age, the girls voices have definitely improved, and of course, the return of Ginger can't be anything except an asset, though with a bonus in that her vocals have also improved amazingly, as well as attaining a slightly gritty edge which is utilised to it's utmost on the most of her tracks.

The focus of interest on this Lp is, naturally enough, the two 'new' Brian Wilson songs... so I'll leave those until later and kick off with the covers. Of Be My Baby, there's really nothing to say beyond it's an almost impossible song to be original with, though someone's tried with the backing vocals and come up with something at least a mite different. Lead vocal is Marilyn, logical enough when one considered that Bri must've driven her up the wall with his endless playing of the Spector version. The title track benefits from both Ginger's vocal and an overall arrangement which evokes thoughts of Pat Benatar, a feature shared by several other tracks and one not as bad as it might appear in cold print!

The other two covers are, to these ears, among the album's standouts. Temptation Eyes could well pass muster as a Jim Steinman demo (and therefore can do no wrong as far as this scribe is concerned) with it's chunky keyboards, searing guitar licks and, topping it all off, a very fine lead from Marilyn and a chorus which really moves. Play this one LOUD and to hell with the neighbours! Now, when I heard that Indian Giver was being considered for the Lp, immense hopes were raised as I reckoned it an ideal song for the girls to cover. To turn a bubble-gum classic into a sub-HM cut requires near-genius and an impeccable performance, and this song delivers in spades, due to an inspired vocal performance and arrangement; if possible, Indian Giver moves more than Temptation Eyes by being just a tad less polished (no, I don't know what a tad is either, but I read it somewhere and it looked good...), bearing in mind that these are rough mixes I'm talking about. Were it just for these two tracks, the album would be worthwhile - but there's more...

By now I hope it's evident that ECSTASY isn't another SPRING in terms of production values and tenor of song, but among the album originals, I'm Gonna Love You Forever could well have fit on the earlier Lp. It's quite simply Nice, with Marilyn hitting those strident highs over a simple effective pop track, and tag vocals that Brian would've been proud to have arranged. S'cuse me, must play it again...

In stark contrast, the other Honeys originals belong to the Benatar mould mentioned above, and are immediately recognisable as hailing from the West Coast, though Girls Are Vicious lives up to it's title by being a very aggressive song vocally and lyrically. Runnin' Away From Love is less incisive and, along with Boy From Nowhere (a Jay Ferguson song - no, never heard of him either) suffers from one of my reservations - very samey drums, with the typical dum-dum-dumdum-dum beat so beloved of the LA arranger. This isn't to say that either song is bad - Boy From Nowhere showcases a fine rotated vocal - but a little variation in the backbeat would've been nice.

Which brings us to the tracks written by The Man Himself. I can't really comment on The One You Can't Have as a note accompanying the tapes informs me that "...this version won't be on the Lp...", and I must admit that, though the reworking is interesting, there's no comparison with the 1963 version (mangled as it was). Maybe the girls concurred - we shall see (or hear). Similarly, there's a problem with You Brought It All On, unreleased from the 1963 Lp sessions; the vocals are neat, the boogie/rockabilly arrangement intrigues and many people will doubtless love it... the problem is actually at my end, because having (by divers and neferious means) managed to cock an ear to the original version, as produced by Bri, there's just no way I can truly appreciate the new version. But as I said, that's my problem, so don't be put off; it's a good early sixties BW song, which really says it all, doesn't it?

And so to Go Away Boy, another 'new' song from Brian's early years seeing the light of day for the first time. Wunnnnderfullll. Surfer Girl meets In My Room; slow, dreamy, wistful, harmonies that melt in your brain and lyric that could only be Brian's, a vocal that could only be handled by Marilyn. There are very few songs - BB, related or otherwise - which render me into my component parts at the first hearing, but this is one of them. It's like E.T. - if it doesn't hit you straight between the emotions with a mighty glop, you ain't human, sir (or madam, or whatever). Hang on, need a new box of Kleenex...

I observed above that ECSTASY isn't another SPRING, but that's not to imply that the production (or as much of it as can be gleaned from roughs) isn't top-notch, because it is, crisp and clean over the whole spectrum but not as sterile as, say, CARL WILSON. There's warmth, grit, humour and power in exactly the right places and proportions... still, shame about those drums, though, but that aside, there is quite honestly little to fault on this album, and if you're into girl groups, your joy will be all-embracing. This album warrants a second, similarly constituted collection - with the girls showing the Boys how to really sing Sweet Sunday Kinda Love, if at all possible - and I really do believe it'll do well enough for this to happen. To close, I reiterate that the ten year wait has been amply rewarded, with interest. Beach Boys, please copy.

AGD

### CARL WILSON COMPETITION RESULTS

In issue 35 I asked you to give us just three songs co-written by Carl, that had been released, but not by Carl, Dennis or The Beach Boys. The answers are:

1. Everybody Knows My name - co-written with Ricci Martin
2. What's Your Hurry Darlin' - with Randy Bachman
3. I Can Feel It - with Pete Cetera & Ricky Fataar

Winners drawn out of the hat were NICK GUY, SIMON GRANTHAM and ANDREW SMITHEN.

MIKE

All receive a copy of Carl's YOUNGBLOOD Album.



BEACH BOYS - UK TOURS

The following is a list of all the Beach Boys' concert appearances in the UK. Not included are promotional and private visits, but nevertheless, they did manage quite a few trips over...

1966 - November

6	Finsbury Park Astoria	11	Manchester Odeon
8	Tooting Granada	12	Cardiff Capitol
9	DeMontfort Hall, Leicester	13	Birmingham Odeon
10	Leeds Odeon		

There were two shows at all venues, and the rest of the package were: Lulu, David & Jonathan, Sounds Incorporated, The Golden Brass and Jerry Stevens.

1967 - May

2	Dublin Adelphi	7	NME Poll Winners Show
3	Belfast ABC	8	Manchester Odeon
4	Hammersmith Odeon	9	Glasgow Odeon
5	Finsbury Park Astoria	10	Edinburgh ABC
6	Birmingham Odeon		

Two shows at each venue (except Poll Winners show); the rest of the package were Helen Shapiro, Simon Dupree & the Big Sound, The Nite People, The Marionettes, Alan Field & Terry Reid, except for the Irish shows, when the support was Derek, Billy & the Freshmen, The Vampires, The Strangers and Joe Cahill.

1968 - December

1	London Palladium	6	Birmingham Odeon
2	Bristol Colston Hall	7	Cardiff Capitol
4	Sheffield City Hall	8	Finsbury Park Astoria
5	Manchester Odeon	10	Glasgow Odeon

Again, two shows per date; the support acts were Barry Ryan, Bruce Channell, Vanity Fare, ELECTION and Sharon Tandy. The shows at the Palladium and the Astoria were recorded and in the event one complete show from the Astoria was used for the LIVE IN LONDON album.

1969 - May/June

30	Brighton Dome	7	Liverpool Empire
31	Hammersmith Odeon	8	Manchester Free Trade Hall
6	Birmingham Odeon	9	Glasgow Odeon

As ever, two shows a day, though the support was cut down to just Paul Revere & the Raiders.

1970 - November/December

20	Hammersmith Odeon	27-29	Stockton Fiesta (3 nights)
21	Manchester Palace	30-5	Sheffield Fiesta (6 nights)
22	Coventry Theatre	11	Finsbury Park Astoria
23	Southampton Gaumont	12	Bournemouth Winter Gardens
24	Cardiff Capitol	13	Liverpool Empire
25	Birmingham Odeon	17	London Palladium
26	Glasgow Green Playhouse		

And again, two shows a day (except at the Palladium, which was a Charity gig, with The Flirtation and Magna Carta) and the support were Flame.

1972 - May/June

16	Newcastle City Hall	23	Bristol Top Rank
18	Birmingham Kinetic Circus	24	Brighton Dome
19	Manchester Belle Vue	27	Royal Festival Hall
20	Liverpool Empire	28	Great Western Express Festival
22	Reading Top Rank	3	Crystal Palace Bowl

Still doing two shows a night (except at the last two dates) but at least there's no support this time.

1975 - June

21	Wembley Stadium
----	-----------------

The legendary midsummer gig with Elt, the Eagles, Joe Walsh and Chakakan (hope that's how you spell it!).

1977 - July

30	CBS Convention London
----	-----------------------

The infamous private gig for CBS employees, following the cancelled tour; bad show lads...

1980 - June

6	Wembley Arena
7	Wembley Arena
21	Knebworth Festival

Generally agreed to be the last UK shows, and Brian's first British gigs.

(Many thanks to Chris White for providing the clippings).

AGDAL, I'D LIKE TO HAVE A SOLO ALBUM FROM YOU

Firstly, the solo albums we have had thus far by Dennis, Carl and Mike have had one very big drawback, in that these albums are deliberately non Beach Boys type music. Obviously they felt they had to do something 'original' or 'different' so that the record buyer would not say "well, no matter what he does he still sounds like what the band, as a whole, do". So deliberately, especially Carl, they record songs which sound a little top 40, a little soul, a little country, a little black gospel even, but not like our California Friends. If they want my interest in their solo albums, they'll have to record songs such as they would do for the Beach Boys, which they became famous for, so why abandon it for material which only marginally interests the general listener and most certainly misses the mark for Beach Boy devotees. Therefore I would be most anxious to see Al Jardine release a solo album, the very one in fact which he revealed to Mike Grant as mentioned in STOMP 21.

Al indicated that his solo album would be somewhat similar to the type of music I have come to love over the years. Down Along the Coastline and Monterey as unreleased titles indicate a breed of music we don't get on solo member's albums. Thus it is sad that we still have no indication that Al intends to go ahead with this project, which could turn out to be the most 'Beach Boy' sounding one of them all.

The other solo albums are fine in their own way, they have merit, but are too away from the sound which they are able to do so well. I suspect even Brian, if he were to do his own solo album would most likely feel obligated to sound like someone other than a Beach Boy.. But from all indications Al Jardine would not alter his album to sound like somebody else, but would offer great west coast sounds to satisfy the void which has been created by lack of new Beach Boy records these last few years. Al, it would be great to get an album from you.

GENE DAVIDSON



## BRIAN WILSON - WHAT'S GOING ON?

What's happening to and around Brian Wilson? The fact of the matter is that no-one outside of the Beach Boys organisation (and, one suspects, few within it) has anything more than the vaguest notion as to Brian's current whereabouts and recent activities - and this includes the press, both popular and musical. That story in the New Standard may have made good copy, but expressed a somewhat distorted view of events...

Though the 'facts' are decidedly hazy, one of the few undeniable ones is that Brian is once again in a very bad way indeed, as has been painfully evident to anyone who has either witnessed a 1982 Beach Boys concert or has Stateside contacts. Visibly disintegrating physically and mentally as the year progressed, by Autumn 1982 it was evident to even the least concerned members of the band that if something wasn't done in reasonably short order, the group might find themselves minus one of their main drawing cards - permanently. Just how bad Brian was can best be gauged by the fact that the person chosen to attempt the task of piecing him together again was Gene Landy, the very same Dr. Landy who, in 1976, succeeded in producing a healthy and functioning Brian, but also managed to raise the hackles of certain band members to such a degree that he was fired just before his programme for Brian had run its course. Part of Landy's new programme was to hire a live-in nurse for Brian, one Carolyn Williams, to cater for his day-to-day needs; as things turned out this was one of Landy's less inspired notions....

Brian continued to deteriorate, and in January was booked into a Bel Air hospital (though not by his mother Audree, as some papers would have us believe - a most reliable LA source utterly refutes this ('fact')), only to book out a fortnight later, destination unknown. This is the point where the 'kidnap' rumours pick up as hard fact takes a back seat, the source of these rumours being Ms. Williams who was now not only claiming to be Brian's girlfriend (doubtless news to the man himself...) but also to have received a telegram from him in Hawaii, saying that he was being held in a mental institution and begging for her help in getting back home. A further claim was that she'd been offered a not-inconsiderable sum to vacate Brian's house, the services to which had been withdrawn. All good, logical stuff... until the news emerged that her 'care' of Brian had been something less than complete as, shortly before he entered the LA hospital, Williams had been busted for possession of drugs; the implications are obvious, and not a little sickening...

Where Brian is now is anybody's guess (maybe Hawaii, maybe Anchorage) but wherever, surely now the rest of the Beach Boys must accept that never again should Brian Wilson be forced on stage or into the studio against his will; as it is, the chances that he'll 'return' from this latest collapse in anything more than a severely reduced creative capacity appear decidedly slim (although, with Landy having achieved a near-miracle once before, who knows...) and any future collaborations with the Beach Boys, leaner still (even Bruce has admitted as much).

The finger of blame for this, the latest in a depressingly familiar and frequent sequence of events, can be pointed at anyone - including Brian himself - and always with a degree of justification; surely no comparable rock genius (a ridiculous term on reflection, for there can be no comparison with Brian at his peak - in the field of pure sound and studio technique, no one has ever come close) has endured so much personal and sometimes self-inflicted trauma nor been as shabbily treated by business colleagues, friends and family alike. The opening line of the Wavelength song Beach Boy (mentioned in the previous issue) has perhaps never run so true as nowadays:

"God only knows why this should happen to a man like you..."

AGD

Late News: BRIAN did go to Hawaii, but only because he got bored with the whole scene going on around him. The reason for the panic was because, being Bri, he just hopped on a plane without telling anyone!!

## JAN AND DEAN - THEIR 25TH ANNIVERSARY - THEIR STORY

### The Origin of Captain Jan & Dean The Boy Wonder

William Jan Berry : Born 3rd April 1941 - 7 sisters and brothers - 6ft tall - musician  
Dean Ormsby Torrence : Born 10th March 1940 - 1 sister - married - 6ft tall - musician

They both grew up in Los Angeles and attended Emerson Junior High School and University High; Jan with an interest in medicine, Dean in fine arts. They did their first singing in the shower room at their school football club and then went to Jan's rickety old garage to record Jennie Lee, a song that had been inspired by a stripper of the same name. All they had used were two tape recorders and a microphone that Jan, the master thief, had stolen from the University High's auditorium.

Dean was conscripted into the Army for six months and during that time three singles were released as Jan & Arnie (Arnie Ginsburg). When Dean returned, Arnie joined the Navy and Jan & Dean recorded their first single under their own names - Baby Talk on Dore Records. After nine singles and one album for that label, they went to Challenge Records and then to Liberty. Soon they had a big hit with Linda. An album of the same name followed, with guest musicians the Beach Boys. This friendship of course has continued and Brian Wilson co-wrote most of Jan & Dean's biggest hits. Both Jan & Dean and the Beach Boys have used the same studio musicians for their sessions but the difference in the production was that Jan was more into the tracks, whilst Brian was more into the vocals. A lot of great singles and albums followed: Surf City, Drag City, Deadman's Curve/New Girl in School, Ride The Wild Surf, and Little Ol Lady.

Jan & Dean were supposed to be in the movie called Ride The Wild Surf but a friend of Dean's kidnapped Frank Sinatra Jr. so Jan & Dean were kicked out of the film. Another film was planned - Easy Come Easy Go. However, on the first day of shooting, Jan was involved in a train accident during the filming and he broke his leg. The film was eventually cancelled.

In 1965 they released their final Liberty obscurity, an album with symphonic versions of most of their big hits entitled JAN & DEAN POP SYMPHONY ALBUM NO.1; a folk album followed. Then Ben & Spleen recorded a kind of comedy album; JAN & DEAN MEET BATMAN consisting of one half music, one half spoken stories.

In April 1966, Jan was told he was eligible to be drafted. He tried to scatter his misfortune in his Corvette, drove down Whittier Drive in Beverly Hills, where he pulled out to pass a slow-moving vehicle and slammed full speed into a gardeners parked truck. He was smashed apart so badly that he wasn't expected to live. He remained in a coma for several weeks and had to learn to speak, move and walk from scratch. Then the true face of the money-mad record companies was shown - 'let's put out a single quickly, while everybody's still talking about him. He's in a coma, that's great! we could keep milking it'. The old song Popsicle was released as a 45, followed by the LP FILET OF SOUL together with BATMAN, the last album with new material by Jan & Dean for 16 years.

As quickly as it had begun, Jan & Dean's career was over. Dean recorded a few songs under the name of Jan & Dean but, as he often said; "It just wasn't the same".

DIVIDED WE FALL, DON'T WE?

Dean was involved in several other "groups" like Laughing Gravy, Our Gang and Yellow Balloon. He recorded the obscure SAVE FOR A RAINY DAY album which was never officially released and he started to design album covers in his own Kittyhawk Graphics. A few singles were released on their own Jan & Dean Records Inc. label but they never reached the charts.

In 1967/68 Jan, recovered and back in the studio, recorded his solo album CARNIVAL OF SOUND which included incredible stuff, although it's not known if Jan really sang the lead on



the songs. Unfortunately, the album never came out and is now one of the lost works by Jan & Dean.

In 1972, Dean put together a fantastic compilation entitled THE ANTHOLOGY ALBUM with three sides of hit records and one side 'live'. This 'live' side was actually from the master-tape of FILET OF SOUL before Liberty Records decided to put it out in a more commercial way. Enclosed in the ANTHOLOGY ALBUM was an 8-page booklet with the Jan & Dean story by Dean. The cover itself was a fine work by Dean. Meanwhile, Ode Records signed Jan for five singles, one Don't You Just Know It was recorded by Jan & Brian. Dean re-recorded three Jan & Dean songs with Bruce Johnston and Terry Melcher, released as the Legendary Masked Surfers. Jan went to A&M for two singles; the later one, Skateboard Surfin' USA (Sidewalk Surfin' With Me), the old Brian/Roger Christian song, was released in 1978 and is the last single by either Jan and/or Dean to date.

In 1978, the telemovie Deadman's Curve was shown in the States and some European countries and the Jan & Dean/Surfmusic boom caught a second big wave. Jan & Dean started to tour again, backed by the band Papa Doo Run Run (now aka the Bel-Air Bandits). They did very successful concerts and became better with every gig.

Dean released his solo album MUSIC PHASE 2 with some stuff from the telemovie and in 1982 he went on tour together with Mike Love.

Finally, last year, a new Jan & Dean live double album ONE SUMMER NIGHT/LIVE came out with Jan, Dean and the Bel-Air Bandits in great form.

Since 1977, several fine bootleg albums have been put out. The first one was a great compilation of some of their rare stuff called OLD WAX AND NEW WAVES, followed by SAVE FOR A RAINY DAY which includes the songs from the unreleased 1967 album. The next one was allowed by Jan & Dean - LIVE AT KEYSTONE for which Dean even designed the cover. Two albums were put out by Jan's younger brother, Billie. Then one of the finest compilations ever released was the ? Lp set LEGENDARY MASKED SURFERS-RARITIES with most of the songs that never appeared on an official album. The follow-up was ODDITIES (released as a picture disc too) with similar songs as RARITIES. Jan's CARNIVAL OF SOUND was pressed too, but you're lucky if you can find a copy.

At the present time Jan is working with his Aloha Band and Dean with the Bel-Air Bandits, but for a long time, the possibility for a new studio album by Jan & Dean hasn't been as big as it is now because they've signed to Rhino Records. Let's hope for the best.

If you look back on 25 years of recording, you have to admit that the music of Jan & Dean has brought hundreds of enjoyable hours to many of our lives, and the music of every phase of their career has its own charm, so let's thank Jan Berry and Dean Torrence for putting their lives into their music.

DANNY BOSSARD

### YOUNGBLOOD REVIEWS

Judging by the mail we've received since the last issue of STOMP, the general consensus on YOUNGBLOOD is that it is an enjoyable album, and the following are just a few of the letters/reviews received. But to give this section some form of balance (and to prove we are not totally biased, which is difficult!), included are a couple of reviews that prove you can't please all the people all of the time!

ANN

YOUNGBLOOD: I thoroughly enjoyed CARL WILSON but unlike other contributors to STOMP I see little obvious change this time round on production. That's no bad thing in my view since it is a winning style.

The pleasing thing about Carl's two solo albums is that there are no bad/embarrassing tracks, it is simply that some are better than others. Strangely enough the one I like least is What You Do To Me, although I do agree it is the best choice for a single.

The slow ballads are definitely the highlights of the album. It is just a pity that they could not have been supported by Good Timin' and TODAY side 2 type Beach Boys' harmonies. The backing harmonies seem thin although still fuller than recent Beach Boys albums. Of the slow tracks I would pick If I Could Talk To Love as my favourite. I also like the up-tempo numbers, including, dare I say it, Rockin' All Over the World, although not as good as John Fogerty's rendition.

All told, it is a good album, although not in line with where the Beach Boys are today, it is where they ought to have been (and passed) years ago. Keep up the good work Carl.

IAIN MCGREGOR

YOUNGBLOOD: I think this is the best solo album from one of the Beach Boys since Dennis' PACIFIC OCEAN BLUE, which used to be my favourite solo, but YOUNGBLOOD is far superior to even that great rock record.

From the very first track it can be seen that the production is far superior to that on CARL WILSON. The guitars really hit you straight off and the drum beat seems to be more to the front than on Carl's first album, and the whole album seems far more alive. Some of the tracks sound very like America's VIEW FROM THE GROUND. This is particularly so on the slower tracks like One More Night Alone and If I could Talk to Love.

The only disappointing track for me is Rockin' All Over the World. It is nowhere near as good as Status Quo's version, but whilst I think it is the worst track on the album it is still quite listenable. The title track has just a little bit too much dead-air. It is interesting to note the inclusion of such an old song by a man who claims to be progressive. The last time Doc Pomus' name appeared on a Beach Boys Lp was on ALL SUMMER LONG's Hushabye. Is there no escaping from the past by any member of the Beach Boys?

Overall, a great album, the highlights being What You Do To Me and Of The Times. Hopefully, this might give Carl the break he deserves, but right now it's still too early to tell.

CONRAD CALLAN

YOUNGBLOOD: This album is more integrated than Carl's first solo, which suffered from being two distinct sides, heavy and mellow. Production and engineering sound really good, with superb guitar work, interesting keyboards, very good vocals and effective drumming. While it is not of the style I would normally listen to I still think it is great with a few exceptions. The single What You Do To Me I find annoying as the tempo seems wrong on the first half of the song. I would prefer to have seen Rocking' All Over the World and Youngblood omitted, not that they are bad but because I prefer Carl's own songs, and that they detract from the wholeness of the album. The working of Youngblood almost comes off but the bass spoils it, why not use an upright bass? While this Lp may not be a classic (how many are) I look forward immensely to the next Carl Wilson solo album, and how about a duo with Dennis!

SIMON HARDY



YOUNGBLOOD: I agree with Ann it is ANOTHER good Lp from Carl. The only real disappointment is the title track, but I saw the Coasters sing it and even Carl couldn't match the original version (Mind you I wouldn't expect the Coasters to be able to sing God Only Knows either). It's a rich sound, with lots of little 'bits in the background' to learn. A lot of the songs, e.g. Time, What You Do To Me are quite powerful and appear longer than they are. The songs are modern sounding (I don't mean modern trend) and I'd like to see this style fused with the Beach Boys (who need a little updating perhaps?).

#### CHRIS MCKERNAN

YOUNGBLOOD: Well it's certainly an improvement on the CARL WILSON album. Although considering that his debut solo effort was one of the most wet, dull, boring, insipid, lifeless release I've ever heard this one would have to be pretty bad, in my opinion, not to be an improvement. The only track on the album that works for me is What You Do To Me, which Carl didn't write. The rest of the album sounds the same, no light and shade at all. In two solo albums Carl has yet to match his Beach Boys contributions. I think he should ditch Myrna Smith as a lyricist. Carl seems uncomfortable with them. Her attempts at rhyme result in such silliness as this line from She's Mine - 'the girl can't help it if she can't be true, this situation's getting lewd'. Now I don't mind silliness, so long as it's recognised, but when it is sung in such earnest, macho, and serious tones, it's an embarrassment to listen to, especially on Rockin' All Over The World, which Status Quo managed to give the song a light wry joyful reading, knocking spots off Carl's attempt.

So after four solo Beach Boys albums, the only one that I'm glad to have in my collection is PACIFIC OCEAN BLUE. We all know Carl is capable of writing good original songs e.g. Feel Flows, The Trader, Angel Come Home, even as recent as Livin' With A Heartache, but he must find a better collaborator than Mrs. Schilling if his solo work is going to stand up and be appreciated.

#### COLIN ROWLANDS

YOUNGBLOOD: I have to say that I'm appalled by Carl's second album. As an ardent Beach Boys fan, I believe that, collectively, they are THE best rock and roll band in the world, and individually they are each talented in their different ways. I am not criticising because he has departed from the usual Beach Boys sound - I can listen to any kind of music if it's done well. The Beach Boys have been with us for over 20 years. Brian Wilson is recognised as one of the great geniuses of rock. Carl Wilson is his brother and has worked at his side for all those years... so what has he learned from that experience? Nothing, in my opinion. This is an album of abject mediocrity, disco beat, rip-offs and steals from other sources (even his own previous album!). We've heard so much of Carl's talents, but where are they? He needs to employ lyricists of dubious talent (and a batch of them at that), a host of nondescript musicians (5 guitarists!!) and yet another producer, who surely ought to be unnecessary.

People criticise the Beach Boys of late for doing cover versions, but at least when they do covers they do the song justice... which is rather more than can be said for Carl. It's disheartening to hear that he can't do justice to a John Fogerty song. Does he consider his version of Rockin' All Over the World to be straight ahead rock?

O.K., so it's the first new product from the BB camp in a long while, but personally, I'd rather have no product than rubbish like this. Now that Carl has had his 'top priority', it'll be interesting to see what further developments there will be now, where the BB's are concerned (if any!).

It's nice to have the opportunity to air my views, but surely there must be some other people just as disappointed as I am...

Finally, it just goes to prove that you can't judge an album by it's cover, I suppose! At least THAT was better this time!!

#### KEVIN COOPER

## Rock'n'Roll City

We took a trip down memory lane to select the songs for "Rock'n'Roll City". First we listened to the original versions of hundreds of the hits of the 60's. Very few were as good as we remembered. They didn't have the power that memory promised.

It reminded us of the changes in the recording industry since the days when there was no stereo, much less 24-track recording.

We decided we shouldn't "cover" these old hits, even with famous artists, unless the new versions were better, a lot better than the originals.

If you're not yet 30 and these songs are new to you you're in for a real treat. And if you've passed that benchmark we're going to make you 18 again.

That's what "Rock'n'Roll City" is—better than the original.

## Rock'n'Roll City



The Beach Boys



Bruce Johnston Terry Melcher  
The Ripchords



Paul Revere & The Raiders



The Association

### Side One

Lightning Strikes ..... Mike & Dean  
Walk Away Renee ..... The Association\*  
The Letter ..... Mike Love  
The Locomotion ..... Mike Love  
Sealed With A Kiss ..... The Ripchords\*\*  
Sugar Shack ..... Mike Love

### Side Two

96 Tears ..... Paul Revere & The Raiders\*\*\*  
California Dreaming ..... The Beach Boys\*\*\*\*  
Baby Talk ..... Dean Torrence  
Wild Thing ..... Dean Torrence  
Da Doo Ron Ron ..... Mike Love  
Her Boyfriend's Back ..... Mike & Dean

Producers:  
Daryl Dragon  
Curt Becher\*  
Terry Melcher\*\*  
Paul Revere\*\*\*  
Bruce Johnston, Al Jardine and Terry Melcher\*\*\*\*  
Executive Producer: Mike Love

California Dreaming with The Beach Boys—Courtesy CBS/Caribou  
Back up—The Endless Summer Beach Band • Adrian Baker and Jeff Foskett.

NOT FOR SALE  
FOR PROMOTION ONLY

Custom Manufactured in U.S.A. for Radio Shack.  
A Division of Tandy Corporation, Fort Worth, Texas 76102  
TM DOLBY SYSTEMS TM Dolby Laboratories Licensing Corp.

Cat. No. 51-3009



ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS. © & 1983 Hitbound Records

ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....  
(£1 per ad, maximum 50 words)

FOR SALE OR TRADE: Beach Boys VHS good quality videos - 15th & 20th Anniversary Specials, Keepin' The Summer Alive, 20/20 Profile, Fun Fun Fun, Dutch Concert 1981, Special with Chicago 1975, Nationwide Interview, USA - TV Shows etc.. Also good collection of records: David, 15 Braithwaite Crescent, Keighley, West Yorkshire, BP22 6EX.

WANTED: Relatively recent fan requires the following albums: FRIENDS, TODAY, SHUT DOWN VOL.2, SURFER GIRL. Re-issues etc. accepted. Write to Mike Simmons, Geology Dept., Plymouth Polytechnic, Plymouth, PL1 4AA.

BEACH BOYS CONVENTION (SAN FRANCISCO): Rare videos and music, trading, selling, raffle etc. For information send large s.a.e. (to contain 2 8½" x 11" papers) and three IRC's to Les Chan, 2005, Pleasant Valley Avenue, No.304, Oakland, California 94611, U.S.A.

FOR SALE: Beach Boys, related, surf, UK Beach music set sale. Over 200 items. S.A.E. to Max Cripps, 6 Springwater Close, West Howe, Bournemouth, Dorset, BH11 8HA.

FOR SALE: Beach Boys set sale list now available. Many interesting records for sale including pic. sleeves, promo singles, US Reprise singles, albums (SHUT DOWN Vol.2, SURFIN' SAFARI etc.etc. - all originals). All guaranteed to be in condition stated. Send a large S.A.E. today to: Dave Savagar, St. Brelades, 3 Crummock, Woodthorpe, York., YO2 2SU.

WANTED: LPs CARNIVAL OF SOUND, OLD WAX AND NEW WAVES, SAVE FOR A RAINY DAY by Jan & Dean; the Beach Boys ANAHEIM 76; LA RADIO by various artists and the Barracudas single I Want My Woody Back. State price and condition to Daniel Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland.

OFFERS WANTED FOR: Unplayed albums; Beach Boys - 8 cheap label issues, BEST OF THE BB SCEPTER CITATION, LITTLE DEUCE COUPE, SURFIN' SAFARI, SO TOUGH, PET SOUNDS, HOLLAND, HERE COMES THE NIGHT - disco single, Double re-issue imports; MILESTONES - SUNFLOWER/SURF'S UP, FUN FUN FUN/DANCE DANCE DANCE, ALL SUMMER LONG/CALIFORNIA GIRLS, WILD HONEY/20/20, FRIENDS/SMILEY SMILE. Jan & Dean - JAN & DEAN MEET BATMAN, RIDE THE WILD SURF, FILLET OF SOUL, FOLK AND ROLL, GOLDEN HITS VOL.3. Misc: Celebration - BIG SUR FESTIVAL 1970, MANY MOODS OF MURRY WILSON. Apply; Jaki, Gate Lodge, Brook House, Dartington, Totnes, Devon. Phone: Totnes 865511.

OFFERS please for BB collection of over 1000 news-cuttings, photos etc. 1960's - 1970's plus magazines: 4 Pet Sounds, 2 BBFUN, 19 BBSTOMP, 14 SURFER plus 2 posters, 7 song books, 3 concert programmes. Apply: Jaki, Gate Lodge, Brook House, Dartington, Totnes, Devon. Phone: Totnes 865511.

FOR SALE: Heroes & Villains single (vg), Bluebirds Over the Mountain single (Dutch version - good), Sound of Free/Lady (mint). Inclusive P&P all for £16. Write to Niek vd Mark, Klimopstr 38, The Hague, Holland.

FOR SALE: C.C.S.' Vols. 1-5 available NOW. SAE for details. Also the last few copies of British Beach Music are available at £2.70 inc. post. Buy now as any reprint is very unlikely! Kingsley Abbott, 39 Eglington Hill, London, SE18 3NZ.

FOR SALE BY AUCTION: Beach Boys song books: Pet Sounds, Endless Summer, Love You, 15 Big Ones, Greatest Hits, Spirit of America, Surf's Up (includes Tom Nolan article), The Beach Boys Very Complete, Beach Boys Complete, Song Folio Vol.3, Beach Boys Hits. Vol.2. The real appeal of these are the pictures contained in several of the books. Only available as one lot, with a minimum bid of £30 to Roy Gudge, 42 Frensham Road, Lower Bourne, Farnham, Surrey, GU10 3NY.

CALIFORNIA MUSIC is a mag for BB, Jan & Dean and Surf Music Fans published bi-annually £6 write to Stephen McParland, 2 Kentwell Ave., Concord 2137, New South Wales, Australia.

BEACH BOYS FREAKS UNITED is the official US fan club. For one years subscription of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073.

SURF'S UP is the name of the German Fan Club magazine and sends out a quarterly mag. Subscription £3 by airmail. Send cash only to Gene, Postfach 1129, 6081 Blebesheim, W. Germany.

ADD SOME MUSIC is published bi-annually, contains album reviews, factual articles and exclusive photos. Send £6 to Don Cunningham, PO Box 10405, Elmwood, Connecticut 06210, USA.

## NEWS

Carl Wilson's single What You Do To Me/Time (CRBA3046) was put back from its original 25th March release date and CBS do not have details of when it will be issued. Carl's album has not made the charts yet. "If I Could Talk To Love" really is an excellent ballad. Carl also sings some very nice backing vocals on Baby Says No from the Christopher Cross album ANOTHER PAGE (W-3757).

Mike Love, Dean Torrence and Special Guests' ROCK N' ROLL CITY is surprisingly only being issued on cassette. This is due to the fact that it is only being sold in Radio Shack stores and throughout the US cassettes outsell albums 2 to 1 in Radio Shack stores. Radio Shack usually sell repackages only but ROCK N' ROLL CITY is a specially recorded project and very much an experiment. Some measure of success will hopefully lead to more releases. California Dreaming by the Beach Boys did make it on to the tape and its a fine version of the Mamas & Papa's classic. It's a shame we can't buy it on disc. A limited number of albums are being pressed but for Radio Stations only (No. HR 1001). The label is Hitbound Records, and there is also a Radio Station only single coupling Mike & Adrian's Da Do Ron Ron with Dean's Baby Talk (HR101). With the cassette comes a 12" x 12" cardboard insert with a nice picture of Mike and Dean leaning on a 1961 cherry red Corvette. The back features track listing, liner notes and photos. The whole package is very attractive. The ROCK N' ROLL CITY project started when at a Mike, Dean and The Endless Summer Beach Band concert a fan showed Mike & Dean the sleeve of a Radio Shack Beach Boys/Jan & Dean compilation - ALL TIME FAVOURITE HITS OF SURF, STOCKS & SUMMERTIME FUN (No. 51-7010) tracks are: Beach Boys - Surfin' USA, I Get Around, Shut Down, Fun Fun Fun, Little Deuce Coupe, Jan & Dean - Drag City, Honolulu Lulu, Deadman's Curve, Surf City and The Little Ol Lady from Pasadena. Mike and Dean were suitably impressed and approached Radio Shack with the concept for ROCK N' ROLL CITY.

A Mike and Dean Christmas album is a possibility. Old favourites Jingle Bell Rock and Rockin' Around the Christmas Tree, have been recorded. Adrian Baker has done some excellent work on the former.

While the Beach Boys as a group are Shyin' Away from the studio Mike and Adrian continue to record together. A party album is being worked on and tracks started include: Dance Dance Dance, Let's Dance, Keep on Dancing, Do You Wanna Dance and a new Mike/Adrian song that Adrian played to me recently called Let's Party, which is a great modern sounding rocker which will surprise a few people. Now that Mike has his own Hitbound Records label perhaps more product will be issued. Recently Adrian recorded his ballad American Girls himself and its a gorgeous song that would suit The Beach Boys if only they would show interest. A studio backing track for Runaway has been cut by Adrian for Alan to add a lead vocal. Alan is still keen to do a good version of the Del Shannon song.

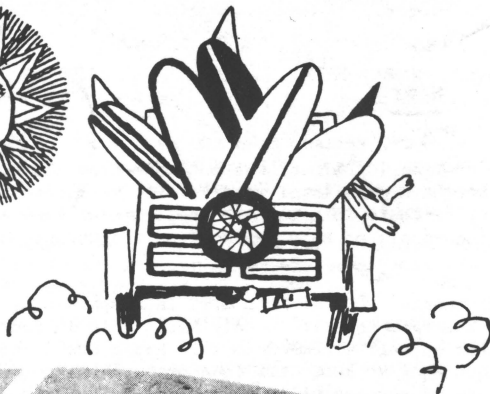
Adrian's next single is likely to be I Got Rhythm, with some very effective vocoder. The B side is a Frankie Valli - Doo wop type song Oh Girl, which is a lot of fun.

Those of you who ordered a Honeys Lp will not be disappointed and Brian's Go Away Boy is just great. Apparently Brian has been working with old friend Bob Norberg and cut a new song entitled Oh Lord.

A new Randy Newman song on his TROUBLE IN PARADISE album titled I Love LA has a verse which goes: "Roll down the window, put down the top, Crank up The Beach Boys, baby, Don't let the music stop" - and so say all of us Randy.

Missing name from The Survivors (last issues News) is Richard Alarian. Survivors recorded one other unissued song called Wich Stand. Billy Hinsche is back with the touring band replacing Brian on piano. At an Endless Summer Beach Band gig last year Adrian Baker stole the show with a version of his mid seventies Four Seasons cover Sherry. Brother Records office has now closed down. The group are planning to play at the 1984 Olympic Games in Los Angeles and finally, Dennis became a father again.

MIKE



# SURF'S UP!!!

FOR THE BEST SELECTION IN  
**the  
Beach  
Boys**

**JAN & DEAN**

AND ALL SURF-RELATED RECORDS

**DECKAWAY  
RECORDS**

P.O. BOX 24197  
LOS ANGELES, CA 90024  
U.S.A.  
Phone (213) 479-1674  
Or (213) 479-1364



WRITE FOR OUR NEWEST SET SALE/AUCTION  
CATALOG OF SURF, 60's/70's/80's ROCK  
PSYCHEDELIC, PICTURE DISCS & RARE ITEMS

• BRUCE & TERRY • THE BEATLES • SAGITTARIUS • PRESLEY • THE HONEY'S

• FANTASTIC BAGGYS • DYLAN • SUNRAYS • SPRINGSTEEN • SURF RAIDERS

• JOY DIVISION • HONDELLS • BOWIE • SURFARIS • THE JAM • RIP CHORDS • COSTELLO